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GRATIFYING GROWTH

Whoever reads the "Calendar of New York Exhibitions" printed each week on the last page of THE AMERICAN ART NEWS cannot fail to be struck with the remarkable length of the list. Never before has there been a season so prolific of displays of art. If they are to be considered as a gauge of the interest in painting and sculpture, then the conclusion is gratifying indeed. New York, moreover, does not stand alone. Reports from all over the country indicate that never before were so many exhibitions being held and never before was so much interest being manifested. The West and Middle West, if anything, are outdoing the East. In Chicago 58,473 persons visited the annual exhibition at the Art Institute in the first two weeks.

Still greater evidence of the growth in art interest is found in the testimony of the commercial galleries that many sales are being made, particularly of American paintings.

The increase both in exhibitions and the number of works of art going into the homes of the people are outward signs of the success of the propaganda which for many years has been carried on by earnest individuals and by art associations and other cultural bodies. The present season brings such encouragement to these friends of art as will undoubtedly cause them to redouble their efforts to make of America an art-loving nation. The older our civilization grows, the easier will become this task.

Sothebys Sell Works of Art

and Furniture at Good Prices

LONDON—Messrs. Sotheby, Wilkinson & Hodge sold engravings, etchings and old and modern drawings, including the property of Viscount Long, of Wexall, and of Lord Vernon. The total sum realized was £3,250.9.6, the following being the more important prices:

J. R. Smith after W. Devis, "Mlle. Parisot," in colors, £620; L. Hagb after J. C. Shetky, "Action between H. M. S. Shannon and American Frigate Chesapeake," set of four, £54; W. Nutter after W. R. Bigg, "Sunday Morning," "A Cottage Family Going to Church," printed in colors, £80; "Saturday Morning" and "Saturday Evening," in colors, £80; W. Ward after R. Bigg, in colors, "The Romps and The Truants," £108; W. Ward after J. Ward, "Haymakers" and "Compassionate Children," in colors, £320; Geoffroi Mind, a collection of fifty-nine water color drawings of Swiss costumes, etc., £465; Adam Buck, classical figures, water colors and three others, £60.

On Nov. 3 and 4, Messrs. Sotheby sold works of art, textiles and furniture. The following prices were realized:

Aubusson tapestry panel, £50; Chippendale mahogany breakfast bookcase, £100; Adam secretary bookcase, £52; Chippendale mahogany bookcase, £64; William and Mary cabinet in walnut on stand, £70; Chippendale hanging cupboard, £50; Charles II. cabinet stand, £114; pair of Chippendale side tables, £105; Louis XV. writing table, £92; set of six Chippendale chairs, £120. Total, £2,626.19.6.

Temple of Hercules to Be Restored

A correspondent of the London Times says that the Temple of Hercules at Girgenti, Sicily, is to be restored. It was anciently renowned for the fine bronze statue of the mythological hero which it contained. Completed before 500 B. C., the temple was destroyed by the Carthaginians in 406 B. C.

New Society of Artists Achieves Popular as well as Artistic Success at Exhibition



"YOUNG GIRL'S PORTRAIT" By EUGENE SPEICHER
 In the Fifth Annual Exhibition of the New Society of Artists

Remarkable success is crowning the third annual exhibition of the New Society of Artists, now in its second week at the Wildenstein Galleries, No. 647 Fifth avenue. The display has become as great a popular attraction as art lovers, on the opening day, found it to be an artistic triumph. The galleries are continually full of visitors.

The reason for this is not hard to find. The thirty-eight members of the society who are exhibiting are all well known figures in American art, and without exception they have sent their best work. Since there are only 110 items in the catalogue, the visitor is not bewildered by numbers and is enabled to enjoy the very best that contemporary art affords without having his attention dissipated by mediocrities.

Moreover, the display affords a satisfactory survey of all the tendencies in American art, from the established tenets of such men as

Gari Melchers and Albert Sterner to the post-impressionism of Samuel Halpert and Henry Lee McFee.

A complete list of the exhibitors is as follows: Gifford Beal, Reynolds Beal, George Bellows, Robert Chanler, Paul Dougherty, Randall Davey, Guy Pene du Bois, F. C. Frieseke, William Glackens, Samuel Halpert, Childe Hassam, Robert Henri, Rockwell Kent, Leon Kroll, Hayley Lever, Jonas Lie, Ernest Lawson, George Luks, Henry Lee McFee, Gari Melchers, Jerome Myers, Joseph Pennell, Van Dearing Perrine, Maurice Prendergast, John Sloan, Eugene Speicher, Maurice Sterne, Albert Sterner, Chester Beach, Stirling Calder, Hunt Diederich, J. E. Fraser, Gaston Lachaise, Andrew O'Connor, Edmond Quinn, F. G. R. Roth, Gertrude V. Whitney and Mahonri Young. The exhibition will continue until December 15.

Pieter Vanderlyn, Dutch Colonial

Portraitist, Is "Discovered"

Pieter Vanderlyn, a Dutch Colonial portrait painter, is rescued from oblivion by Charles X. Harris, in an article contributed to the New York Historical Society's *Bulletin*. His grandson, John Vanderlyn (1776-1852), was an artist who was well known in the early half of the nineteenth century. He was a friend of Aaron Burr.

A portrait by Pieter Vanderlyn of his mother-in-law, Elsie Vas, wife of the Dutch pastor at Kingston, has been in the family for nearly two centuries, and is now the property of Mrs. Edward Denyse Schultz, who has loaned it to the Dutch church at Kingston. Mr. Harris examined thirty-three portraits, identifying them all as the product of Vanderlyn's brush.

Vanderlyn lived in Kingston from about 1719 to 1758. He was a native of Holland, and there are records to indicate that he served as an officer in the Dutch navy.

New Jersey Clubwomen Will Be

Guests of the Academy of Design

The council of the National Academy of Design will give a reception to the New Jersey Federated Women's Clubs on the afternoon of Dec. 7. President Blashfield, Secretary Curran and other prominent Academicians will be present.

The New Jersey women will be guests of the New York Water Color Club and the American Water Color Society at the exhibition of these organizations in January.

Through the efforts of Mrs. Alvoni R. Allen, state chairman of art for the clubwomen, seventy-nine new members have been added to art societies and institutions in New York, including the Metropolitan Museum. Mrs. William Maxwell Barclay, of Passaic, has also done much to stimulate interest in art in feminine club circles.

Obituary

CLARA POTTER TAYLOR

Clara Potter Taylor, wife of Henry Fitch Taylor, painter, and a daughter of the late Bishop Potter, was drowned in a pond near her home in St. James, Long Island. She was paralyzed in one leg, and this accounts for the fact that she was unable to extricate herself from the shallow water into which she probably fell while trying to walk about alone with the aid of a crutch.

It was in a gallery organized by Mrs. Taylor, then Mrs. Davidge, that the first meeting of the "American Painters and Sculptors" was held, from which meeting grew the first exhibition of modern art ever held in this country, at the Sixty-ninth Regiment Armory, in 1913. Seven painters have signed a tribute to her memory, of which the following is a part:

"Mrs. Taylor was devoted to art with a singleness of heart that is unusual. She loved the essential breath of life—that breath without which art does not exist, without which things are only paint or stone. And this love of art she made a force, turning her energy, her flaming enthusiasm, into helping painters."

The names signed are George Bellows, D. Putnam Brinley, Walt Kuhn, Ernest Lawson, Elmer Livingston MacRae, Jerome Myers and Allen Tucker.

LAWRENCE C. EARLE

Lawrence C. Earle, one of the most skillful colorists in drapery and textures in American art, died suddenly at his home in Grand Rapids, Mich., November 20. Mr. Earle was born in New York seventy-five years ago. He maintained a studio in Chicago for twenty years, retiring in 1909 and making his home in Grand Rapids. He was an associate of the National Academy of Design, a member of the American Water Color Society and of the New York Water Color Club.

Studio Gossip

Helen M. Turner's "Day Dreams," which is among her pictures on exhibition at the Rehn Galleries, has been purchased by a Philadelphia collector for \$1,500.

Harley Perkins, who spent the last seven months in Spain and France, has returned to the Fenway Studios, Boston.

Ernest Pieixotto, writer, painter and illustrator, addressed the members of the National Association of Women Painters and Sculptors who attended a reception in the rooms of the Architectural League on the evening of Nov. 23.

Twenty-five paintings, by Jean Walker, most of them done in Spain, were shown during November at the Friday Morning Club, Los Angeles. They include a striking portrait of a good looking young woman entitled "Myself."

Joseph P. Birren, Chicago painter, dates the great movement in American art from the World's Fair in 1893. He has recently been lecturing in Oak Park, Ill., and elsewhere, on "American Painting," illustrated with pictures by members of the Provincetown colony.

Besides purchasing Grafly's bust of Duveneck for the permanent collection of the Chicago Art Institute, the Friends of Art have acquired Leypold Seyffert's nude, "A Model," which received the Temple gold medal at the Pennsylvania Academy last year.

Alta West Salisbury has sold to Mrs. Charles F. Ayer, of New Rochelle, one of her California landscapes, and another has been purchased by Mrs. Hall, of Sacramento. Both are scenes of mountains near La Crescenta.

Mabel Landrum Torrey, Chicago sculptor, executed the white marble group in Washington Park, Denver, representing the dream children of Eugene Field's lullaby, "Wynken, Blynken and Nod." The children are shown in their magic boat, in the center of a fountain in the children's playground, where they sail on endlessly in the misty light of the spray.

Mary Fairchild Low has been commissioned by the Alumnae of the Girls' Academy, Albany, to paint the portrait of Esther Louise Camp, the principal.

Kathleen Wheeler, sculptor, is represented in an exhibition at the Belle Keith Art Gallery, Rockford, Ill. In the same display are paintings by Charles Chapman and Frederick J. Waugh.

Henry S. Eddy and George Pearse Ennis are exhibiting at the Utica Public Library. Mr. Ennis, known for his designs of stained glass and for his mural decorations, seems to be realizing his recent ambition to become one of the best of American marine painters.

Howard Hildebrandt will soon be represented by an exhibition of portraits at the Gillespie Galleries, Pittsburgh, and Edward W. Redfield will show his recent landscapes in the same galleries.

John C. Johansen's painting of the American quarters in the Hotel Crillon, Paris, with Peace Commissioner White seated at a table, has been presented to the John Herron Art Institute, Indianapolis, by the Friends of American Art in that city.

Harold Putnam Browne, a son of George Elmer Browne, is the new teacher of painting in the Columbus Art School. He studied at the Art Students' League in New York, at the Julian school in Paris, and also at the Colorossi with Jean Paul Laurens, as well as at the Academy in Munich.

Local American Legion posts have presented to New Orleans a monument to the soldiers from that city who died in the World War in France. It is the work of Charles L. Lawhorn, designer, and C. H. Dodd, sculptor. It stands in a bed of red poppies in the city park.

A memorial statue of Washington by C. S. Gilpatrick and his wife, Reid Galletin Kilpatrick, was dedicated October 13 at Waterford, Penn. The statue shows Washington as a young man in military uniform, as he appeared when he served with the British troops in northwestern Pennsylvania.

Mrs. Leslie Cotton Shows Newest

Portraits at Knoedler's, in Paris

PARIS—Twenty-five of Mrs. Leslie Cotton's last portraits have been attracting society to Knoedler's beautiful galleries in the Place Vendôme. Mrs. Cotton's brilliant style belongs to that particular school of which Sir John Lavery and M. Jacques Blanche are the most noteworthy exponents nowadays.

One of the most important canvases is the full-length picture of Mrs. Harry Lehr, gowned in a domino and standing on a balcony against a view of Venice. The face has a thoughtful expression in contrast with Mlle. Spinel's vivaciousness, in another portrait where the huge crinolined skirt is painted with a skill second only to that of Zuloaga in his treatment of patterned stuffs.

Artists will be more particularly drawn to Mrs. Cotton's head of Dr. Nansen, painted almost in monochrome, and to the Whistlerian feeling and arrangement of "La Dame en Bleu" and the little girl in pink wearing a turban, both charmingly restrained harmonies.

Prince Christopher of Greece is shown with his dog. Touchingly demure are the children of Paul Drexler, while the group of the Duchesse de Torlonia's little family is a graceful harmony in gold and white.